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# Watson's Art Journal.

NEW YORK, SATURDAY, SEPT. 28, 1867.

PUBLICATION OFFICE, CLINTON HALL, ASTOR PLACE.

NOTICE.—The Publication Office of the ART-JOURNAL, will be, after this date, in Clinton Hall Building, Astor Place, next door to the Savings Bank, where subscriptions and advertisements will be received.

Editorial Rooms, 806 Broadway.

Advertisements for the current week, must be sent in before noon on Friday.

## NOTICE TO SUBSCRIBERS.

Subscribers to whom accounts were sent last week, for subscription due nearly six months ago, are requested to forward the accounts to this office without further delay.

WATSON'S ART-JOURNAL OFFICE,

Clinton Hall, Astor Place,  
next door to the Savings Bank.

## ITALIAN OPERA--ACADEMY OF MUSIC.

The Fall Season commenced on Monday evening last with the Opera of Don Giovanni, of Mozart, with the following cast: Donna Anna, Mme. Parepa-Rosa, "Zerlina," Miss M. A. Hauck, Donna Elvira, Mlle. Ronconi, Don Ottavio, Signor Baragli, Don Giovanni, Signor Bellini, and Leporello, Signor Ronconi,—the smaller parts being well filled. All the feminine characters, as acting parts, are ungrateful, and lovely as their music is, they can scarcely be made interesting. "Zerlina" is a partial exception; but even she proves of rather equivocal interest. Miss Hauck acted the part in a very simple and agreeable manner, and sang the music very sweetly; but, as must be expected, her personation was very immature, and the "*Vedrò Carino*" and "*Batti, batti*," were deficient in the needed passionate warmth. But she is a rising young artist, and has time and high promise before her.

Madame Parepa-Rosa sang the grand music of Donna Anna very finely. She threw into it much dramatic fervor and was faultless in her intonation. Mlle. Ronconi did all that was possible with her pleasing but very small voice.

Bellini was a spirited impersonation of the dashing "Don," and Baragli acquitted himself well in the ungracious rôle of Ottavio. Signor Ronconi's "Leporello" is too well known to need any comment now, further than to say that it was full of bustle, intrigue and humor of the raciest kind.

One excellent feature of the performance was the accurate and effective manner in which the concerted music was sung. It

evidenced most careful study, and the *encore* which greeted the quartette in the first act, was a just tribute to an excellent performance. The orchestral performance was admirable throughout. All the finest points of the orchestration were interpreted with rare delicacy and breadth, the calculated coloring being faithfully presented. On the whole, it was a good representation of Mozart's *chef d'œuvre*.

On Monday evening Roosini's opera, "Otello," was given very successfully. In this Madame Parepa-Rosa appeared to remarkable advantage, the character of the music affording ample scope for the display of her beautiful voice, and her brilliant executive powers. In a dramatic point of view it was also a performance of unquestionable merit. Madame Rosa seemed to throw herself into the character, and her pathos was genuine and emphatic. It is not too much to say, that as a whole, it was the finest interpretation of the character we have seen in this city.

The new tenor, Signor Pancani, made his debut on this occasion, and achieved a success. He has a fine voice, which he uses with true artistic management, and is accomplished in all the graces of the art. His phrasing is admirable, and he is emphatic without exaggeration, while his taste is unexceptionable. Signor Pancani will prove one of the attractions of the season.

The other characters found excellent representatives in the excellent artists, Signori, Baragli, Bellini, Antonucci, &c.

The performance of the "Barber of Seville," on Friday evening, with Signora Peralta as Rosina, occurred too late for notice this week. We shall speak of it in our next.

## OPENING OF THE FRENCH OPERA BOUFFE--THEATRE FRANCAIS.

The French Opera Bouffe Company imported by Mr. H. L. Bateman, gave its initial performance on Tuesday evening, the 24th inst. The Theatre Francais was attended by a crowded and fashionably brilliant audience, eager to witness the debut of the artists and the "Grand Duchess." The audience was mixed in its elements, the French predominating, but we have rarely seen a larger contribution from the critical and Art world than was present on this occasion.

The plot of the opera is very slender in incidents, but it suffices to eliminate many funny situations, and to give occasion for much witty repartee, and sparkling *jeu de mot*. It is as follows:—

The Grand Duchess, an orphan, has been brought up by the experienced diplomat, Baron Puck. This minister of state, perceiving that the young heiress would soon require a partner to share the cares of government with her, has selected for that

purpose Prince Paul, an insignificant scion of royal blood, whose vacuity of intellect would prevent him from desiring to take the executive power from the minister's hands; but the duchess, being captivated neither by the mental nor physical attributes of her betrothed, manages from day to day to delay the marriage. In the interim Baron Puck compels the general of her highness's army to commence an inroad upon a neighboring state, simply for the purpose of amusing her and preventing her eyelids being anointed by his fairy namesake with that wondrous herb, "Love in Idleness," and thus induce her to bestow her heart upon some ineligible candidate for such a gift. But

"The best-laid schemes o' mice and men  
Gang aft a-gley."

At that very review of the troops, from whose warlike exertions the baron hoped so much, the duchess is deeply impressed with the charms of Fritz, a young soldier, who has already succeeded in winning the love of Wanda, a pretty peasant, and, as a consequence, the hatred of his general, Boum, who loses no opportunity of punishing him for his successful rivalry. The duchess calls the young soldier to her, and, when reproved for her lack of dignity in conversing with a person of his rank, rapidly promotes him to that of captain, and confers on him the title of "Baron de Vermont von Bock-Bier, Comte d'Avall-vint-katt-schopp-Vergismein-nicht!" and, vexed by the evident intention of Baron Puck to depreciate her favorite, invests him with the position of commander-in-chief, and bestows on him the plume of the general and the sword of her father. Fritz does not forget his little peasant-maiden, whom he informs the duchess is his betrothed; but this does not affect her determination to advance his fortunes, and he marches to battle with the adieux of the two Dulcineas impelling him on to victory. This victory he gains, and returns in triumph, having made his adversaries so drunk that he accomplished a bloodless campaign. This success stimulates the conspirators to still bolder measures; and, learning that he is to be lodged in the palace of the duchess, in an apartment communicating with that of the royal family by a secret passage, they resolve at midnight to steal to his room and murder him. This scheme is overheard by the grand duchess; but she, having received an intimation from her chief of police that Fritz, regardless of the declaration she had made him of the state of her affections in the beautiful song, "Dites-lui," is about to be married to Wanda, to their astonishment joins the ranks of his enemies, and with them swears vengeance against the unlucky favorite. The third act opens with the return of the bridal party to the apartment appointed for Fritz as commander-in-chief. There he and his bride are visited by their former companions, and also by the regimental band, both of whom favor them with a serenade; and, after their departure, when quiet once more reigns, the happy pair are again disturbed by the intelligence that the war has broken out afresh, and that the general must march at once to the field. Chagrined and in a great hurry, Fritz hastens away, leaving Wanda inconsolable. After his departure the conspirators assemble for further council. Among them Baron Grog (minister for the court of